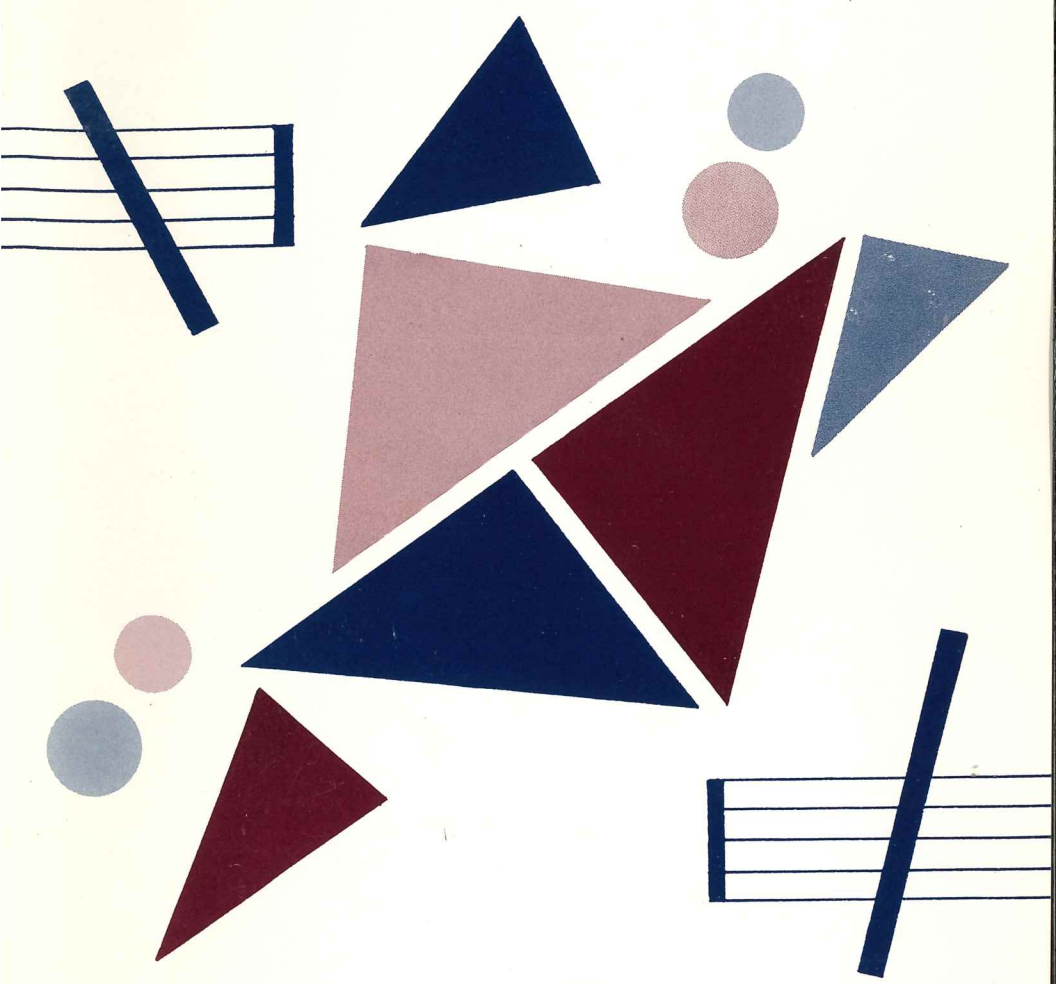
# New Music Concerts



# 1983-84 Season

# New Music Concerts

## Presents our Thirteenth Season

| | |
|---|---|
| **Saturday, October 1** | The connoisseur's composer **ELLIOT CARTER** (U.S.A.)<br>Walter Hall, Edward Johnson Building |
| **Saturday, November 19** | Canadian premieres by **ALEXANDER GOEHR** (Great Britain) and **RAYMOND LUEDEKE** (Canada)<br>Word premieres by **TALIVALDIS KENINS** (Canada) and **CHARLES WILSON** (Canada)<br>Walter Hall, Edward Johnson Building |
| **Sunday, December 4** | World premiere of String Quartet No. 2 by the innovative composer **MORTON FELDMAN** (U.S.A.)<br>Walter Hall, Edward Johnson Building |
| **Friday, January 13** | Compositions for choir and organ by **SVEN-ERIK BÄCK** (Sweden), **GYÖRGY LIGETI** (Hungary) and **STEFAN WOLPE** (U.S.A.) featuring the Elmer Iseler Singers; Patrick Wedd, organ; and Paul Massel, baritone<br>St. James Cathedral |
| **Sunday, February 19** | Music in space by **STEVE REICH** (U.S.A.), **JAN JARVLEPP** (Canada), **JOHN REA** (Canada) and **PHILLIP WERREN** (Canada)<br>Great Hall, Hart House |
| **Saturday, March 24** | **ENSEMBLE KALEIDOCOLLAGE** (France) presents works by **KLAUS HINRICH STAHMER** (Germany), **CARLOS ROQUÉ ALSINA** (Argentina-France), **KLAUS AGER** (Austria), **KAREL GOEYVAERTS** (Belgium) and **GABRIEL POULARD** (France)<br>Town Hall, St. Lawrence Centre |
| **Monday, April 9** | The return of the poetic master of music-theatre **MAURICIO KAGEL** (Germany)<br>Town Hall, St. Lawrence Centre |

Single ticket prices $9.00 (adults) or $6.00 (students and senior citizens). Season subscription $50.00 or $35.00 (now available at reduced rates) includes all seven concerts, lectures, demonstrations and films.

- Elliot Carter – Sept. 30 – The Music Gallery
- Morton Feldman – Dec. 4 – The Music Gallery
- Sven-Erik Bäck – Jan. 12 – The Music Gallery
- Films by Kagel – Apr. 6 and 7 – The Funnel
- Mauricio Kagel – Apr. 8 – The Music Gallery

# KAGEL

Monday, April 9
8:00 P.M.

**An All-Kagel Concert at the Town Hall,**

St. Lawrence Centre
Featuring Boris Carmeli, bass
and the Elmer Iseler Singers

New Music Concerts

# New Music Concerts

**Board of Directors: Norma Beecroft, president; Robert Aitken, artistic director; John Beckwith, vice-president; Joseph Macerollo, secretary; Michael Koerner; Edward Laufer; Mary Morrison.**

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NEW MUSIC CONCERTS is generously supported by The Canada Council, Ontario Arts Council, Municipality of Metropolitan Toronto.

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## MAURICIO KAGEL

Mauricio Kagel was born in Argentina in 1931. He received his musical training privately and studied literature and philosophy at the University of Buenos Aires. He has also been a student of composition, electroacoustical experimentation, phonetics and communications research. Kagel settled permanently in Cologne in 1957. He worked in electronic music studios in Cologne, Münich and Útrecht. In 1961, he founded the Cologne New Music Ensemble, a new concept in instrumental theatre.

Generally regarded on the continent as one of the most important living composers, Kagel has given extensive lecture and recital tours in Europe, Asia and America. He has made important contributions at the Film and Television Academy in West Berlin, the International New Music Summer courses in Darmstádt, the State University of New York at Buffalo, the Scandinavian New Music School at Göteborg and the Institute for New Music at Cologne. He has also created numerous films and optical investigations for television, and is active thoughout Europe as a conductor, stage and film director, producer and author. He was recently honoured at the Festival d'Automne in Paris, November 1983.

PROGRAM - April 9, 1984

TEN MARCHES TO MISS THE VICTORY (1978/79)
Number 1,2,3,4,5

Robert Aitken, flute
Sandra Pohran, oboe
James Campbell, clarinet
Richard Hornsby, bass clarinet
Peter Lutek, alto saxophone
James Spragg, trumpet
Miles Hearn, horn
Scott Irvine, tuba
Russell Hartenberger, percussion
Robin Engelman, percussion

CHOIR BOOK (1977/78)

The Elmer Iseler Singers
Lydia Adams, piano and harmonium

MIDNIGHT PIECE (1980/81)
Three texts from the diaries of Robert Schumann, 1828

The Elmer Iseler Singers
Robert Aitken, flute
Erica Goodman, harp
Richard Hornsby, bass clarinet
Scott Irvine, tuba
Lydia Adams, celeste
Russell Hartenberger, percussion
Robin Engelman, percussion
Speakers: Alexa Petrenko, Timothy Cadan, Olena Genyk-Berezowky, Nelson Lohnes

## INTERMISSION

## TEN MARCHES TO MISS THE VICTORY
Number 10,9,8,6,7

## GUILLAUME DE MACHAULT: TWO BALLADES (1983)

The Elmer Iseler Singers
Robert Aitken, flute
Sandra Pohran, English horn
Rivka Golani, viola
Miles Hearn, horn
Erica Goodman, harp
Richard Hornsby, bass clarinet
Scott Irvine, tuba
Lydia Adams, celeste
Marion Ross, piano

## COUNT IGOR, STRAVINSKY (1982)
Text by Alexander Borodin

Boris Carmeli, basso
Sandra Pohran, English horn
Rivka Golani, viola
Miles Hearn, horn
Scott Irvin Scott Irvine, tuba
Russell Hartenberger, percussion
Robin Engelman, percussion

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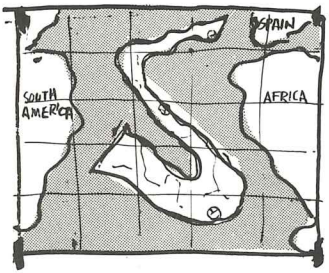


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## TEN MARCHES TO MISS THE VICTORY
## (ZEHN MARSCHE UM DEN SIEG ZU VERFEHLEN)

These marches developed as a counterpart to the text of the radio play The Tribune. This play is about a political speaker, who during the rehearsal for a public appearance plays a tape with loud applause for himself over a background of omnipresent music from a military band.

I have written marches to accompany this monologue, although I cannot say that I was able to enjoy composing them (Can one enjoy a genre whose effect is so questionable?). In this context it becomes clear why I chose such an unequivocal title for the composition. I did not want marches that might help to lead to a victory. Since the Geneva Convention musicians and medical staff in uniform have not been allowed to carry weapons. The fact that the acoustical tools of musicians can incite violence is deliberately concealed, because their effect seems harmless. The opposite is true: music can effectively embed itself in the heads of those men who are in control of warheads. The result is universally known.

## CHOIR BOOK
## (CHORBUCH)

The fifty-three numbers in the complete work were derived from chorales by the same titles by J.S.Bach. This incidentally is true only for the parts of the two keyboard instruments. I have used a method of composition that I would like to call "non-linear transposition":

If the key of a piece is pictured as a straight line, then its non-linear transposition would not run parallel either above or below this line, but rather in symmetrical curves and in asymmetrically broken lines.

Thus each piano or harmonium chord in Choir Book is transposed from the key of the original chorale by a different interval than the chord immediately preceding or following it.

The vocal part on the other hand bears no musical relation to Bach's chorales, but does use the same texts.

15. Christ lay in bonds of death

Here is the Easter lamb of which God said,
This is the stem of the cross burning
in fervid love:
Its blood marks our door
And so faith defies death,
The Demon cannot touch us. Hallelujah!

7. Christ, Thou art the bright day

Dear Lord, guard us this night
And let us rest in thee
That we may be safe from Satan.

8. May my God rule

May my God rule, Father Son my God and
Holy Ghost,
Who has created me.
Has given me body and soul, life in the
womb of my mother,
Safe from harm.

9. Jesus, Thou who hast my soul

Jesus, Thou who through thy bitter
death
Hast firmly taken my soul
From the dark cavern of the devil and
the anguish of heavy sins,
And hast reassured me through thy
comforting words: be now, oh God,
my refuge.

10. The night is come

The night is come, where we shall rest,
May God grant,
If He please,
That we may lie in his protection and
blessing
And rest.

27. It is enough, so take my soul, Lord

It is enough: Lord, if it pleases Thee,
Then unyoke me.
My Jesus comes: now good night, world!
I fly to heaven,
I fly surely and in peace.
My great misery,
It is enough.

31. Through Adam's fall all is corrupted

I beg, oh Lord, from the bottom of my heart,
That Thou wilt not take from me...
Thy holy word from my mouth;
So shall I not be shamed by
My sin and guilt, for in Thy grace
I put all my trust.
He who trusts wholeheartedly
Will not see death.

40. Lord, make us follow thy word

Reveal your might, Thou who art Lord of Lords.
Protect your poor Christians,
That they may praise Thee in all eternity.

41. My soul doth magnify the Lord

May God be gracious and merciful
And give us his divine blessing.

42. I delight in Thee

Now will I follow Thee, oh Jesus,
Oh Jesus, I live only for Thee,
With Thee alone, my Jesus, I go to sleep.

19. Oh head, full of blood and wounds

Oh head, full of blood and wounds, full of pain and full of scorn!
Oh head bedecked with a crown of thorns in mockery!
Oh head, once adorned with the highest honours,
But now sorely mocked, I greet thee!

24. Christ is my life

Dying is my gain
To which I surrender.

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MIDNIGHT PIECE
(MITTERNACHSTUK)

"Music stands between language and thought"
"exhaustion of the inner glow"
"bad dreams about broken cups"
"dissonances, like pain, have a great attraction"
"the quartet reworked into a symphony"
"2 pairs of socks, 2 shirts, 2 chemisettes"
"without crescendo, no Rossini"
"the dying off of mankind"
"the French Lord's prayer"
"The simplicity in musical rules is unbelievable"
"24 treetrunks, 56 cliffs, 42 houses..."
"It is strange that there is no female composer, even though woman could really be called frozen, standing, stationary music"
"Music has been developing unnaturally for the past 200 years...and who knows where it will all end"
"Florestan said: if one plays music backwards, it is as if one were going down a hill backwards"
"Common people think that they enjoy nature when they climb hills"

Robert Schumann's "Diaries of 1827-1938" (first edited 1971, Leipzig, by Georg Eismann), from which the above starburst of quotations was taken, has been constantly with me since I bought it ten years ago. Schumann's diaries are full of information about the reason to do or not to do something, reflexions on the nature of things, the yearning that always increases during travel (these entries probably jotted down in the coach) the differentiation between the true and the made-up, and his subsequent preference for the latter. Music, poetry, economics, politics, social life, menus, travel details - again and again: what prose! Schumann struggles with the essence of the conflict which will follow him to his death: should he deal with his inner world by writing words or by writing notes?

The idea of combining some of these texts with my music came soon after I noticed that I had underlined not only words and sentences, but whole paragraphs. Add the priceless quality of the Leipzig edition, where Schumann's improvised, rhapsodic use of the page is faithfully reproduced. The fragments that I finally chose from a wealth of magical prose texts, seemed simultaneously to conceal and reveal the writer Schumann. The "Mitternachstück" (original spelling, "stük") unites three essentially related atmospheric descriptions of irreality.

It would be easy to define the plot as "romantic" thus emphasizing the fictional side of the situation. Selene is the Greek goddess of the moon (the Roman Luna), sister of Helios (sun) and Eos (dawn), daughter of the Titans Hyperion and Theia, patron of magicians, and influence on birth and health.

Selene's negative influence on the characters in the second and third part of the composition can be seen more fully in the complete Schumann texts. Obviously, I tried to preserve the coherence of the original text. This coherence often inadvertently gets lost or is blurred in the context of voices and instruments.

The three sections might be seen as three different studies on the combination of clearly audible words and a simultaneous musical commentary. For each part I chose a different and unique combination of instruments (I: celeste, bass clarinet, two percussionists;II:flute and harp; III: tuba and two percussionists). The choir assumes the role of the narrator, who sympathizes with, but retains a distance from, the characters. The solo voices provide the necessary contrast: it is though them that the situation takes on an air of magic, perhaps approaching Schumann's physical dreaming "to penetrate into the spirit".

## I Midnight Piece

The bleak stars shone magically above the hills of the dead and the weeping willows and cypresses whispered quietly to one another in their language. The grasses towered silently over the flowers which swayed in the wind, and the monuments threw great long shadows, like the hands of time or of eternity. And they said: "Look, we are showing you where you will one day lie" - the moon shone silently and long swan songs rang in the heavens. Formless and sombre, the silent earth lay slumbering. "Selene, Selene," a voice called before the window of the grave-digger. Selene got up; she looked shyly at the moon, then she threw up her arms trying to embrace the moon. Her breast pounded high and loud - a long white nightdress hung carelessly over her body - her curly long hair hung dark and wild. Selene ran quickly through the cemetary and read the inscriptions: "Here rests a broken heart," read the enlightened one; she sat smiling on the grave; then a skeleton came walking down the church path. She heard its bones rattling, but she could not get up; the skeleton came closer and sat next to her and put its arm around her body. "A kiss you want," she said shyly. The skeleton laughed and gave her an icy kiss - then it went away. "I think I have sinned," she cried. Then she got up and went into the church and climbed around in the choir loft. The skeleton sat at the organ and played a waltz - the moon sank - Selene went into the grave-digger's house. It was quiet and still and she slept.

## II Midnight Piece from Selene

They sat silently across from each other, both leaning their head on their arms. The light

burned weakly and the moon glowed dully, as though it were afraid to shine. They said nothing for a long time. "I guess there is no immortality," asked Gustav slowly and drawling as in a dream; he didn't move a muscle and it seemed as if he were asking himself. The Prince looked at him and quickly said: "yes." They were silent for a long time. "You must be crazy, Gustav," he said finally. Outside great clouds passed across the sky - in the west a fiery glow still shone in the sky. The flowers spoke softly to one another; in the east a cold night storm drew near; the wind threw a window open. Gustav rose gently and went slowly to the window; the wind tossed his hair wildly. "Crazy," he said, then added, "every man is as long as he still lives." The Prince didn't answer. "Gustav," he sang; he touched him cautiously and whispered, "are you alive?" Gustav nodded silently. "Why are you nodding, you mummy? Today, I had a thought: when man believed that death is the end, his heart cried: it must be a strange God who lets us live to die. But when a voice called out to man: You live on, what did man cry out then, Gustav?" Gustav pointed to the clouds and said in a hollow voice, "If you exist, God, why did you make man? and if you do not exist, why are we not gods?" "So there is none," said the Prince, "for if there is immortality, there can be no God, true?" Gustav did not answer; but they went...

## III Night Scene in Selene

Gustav went to the Prince with a pale face; it was already past midnight. "Good night," said Gustav, smiling weakly. The Prince lay sleeping but his eyes were open - before him the caskets lay open. "Another Gustav," said Gustav with pain, and threw the book away. Into the front Gustav

wrote, "I thought you were awake, Prince, but you were sleeping with your eyes open; and I thought, people always think that one is awake when one appears to be so, and not that one is sleeping. Good night, Prince!" The candle flickered weakly and pitifully; Gustav got up and blew it out. The Prince awoke as soon as it was extinguished. "Gustav," he cried; "Carl!" - they fell into each other's arms. He rang for the servant - "Champagne!" he called. They drank until morning. Gustav stumbled off...

- M.K.
August 23, 1981


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UPCOMING BROADCAST DATES

| | |
|---|---|
| Sven-Erik Bäck<br>(Performance, January 13, 1984) | April 22 |
| Mauricio Kagel<br>(Performance, April 9, 1984) | April 29 |
| Elliott Carter<br>(Performance, October 1, 1983) | May 20 |

## GUILLAUME DE MACHAUT: TWO BALLADES
## (GUILLAUME DE MACHAUT: ZWEI BALLADEN)

In the early history of music, composers specified pitch, but rarely instrumentation. The purity of this stage was balanced by a speculative type of composition and an immanently esoteric style. The repeated pairing of complements - extreme calculation with spontaneous musicality, fresh ideas with complex single voices - produced models of composition that clearly document the modernity of the middle ages. Until the renaissance these works were performed by variable forces. Instrumental ensembles or choral groups went from one court to another and at each, joined with the musicians there to form new ensembles. Musicologists appropriately coined the term "chance orchestra" (Zufallsorchester) to describe this phenomenon. Parallels between this and many of the performance practices of the last twenty years inevitably come to mind.

These observations led me to undertake work combining music from the past with my own world of sound. The choral group presents its repertoire, with the glorious Machault ballades, in one recording session after another, and in this particular concert they happen to find instruments for the obbligato line that are involved in other pieces in the program. Thus, the tonal realisation of these ballades becomes a fantasy and a musicological reflexion.

- M.K.
November, 1983

These two fourteenth century ballades, by Guillaume de Machaut of Rheims, were transcribed for choir and instruments by Mr. Kagel. They received their premiere performance in Stuttgart on January 30, 1983.

KH

I <u>En amer (l)a douce vie</u>

En amer la douce vie et jolie,
qui bien la scet maintenir,
Car tant plaist la maladie
quant norrie est en amoureus desir,

que l'amant fait esbaudir
et querir comment elle monte plie.
C'est dous maus a soustenir
qu'es joir fait cuer d'ami et d'amie

II <u>Dame, de qui toute ma joie vient</u>

Dame de qui toute ma joie vient,
je ne vous puis trop amer ne chierir
n'asses loer si com il apartient
servir doubter honourer n'obeir

car le gracieus espoir douce dame,
que j'ay de vous veoir,
me fais cent fois
plus bien et de joie
qu'en cent mille ans desservir
ne porroie.

- Guillaume de Machault
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NEXT CONCERT: April 13, 1984 8:00pm

PRINCE IGOR, STRAVINSKY
(FÜRST IGOR, STRAWINSKY)

In September 1981, when Mario Messinis asked me for a composition for the Stravinsky celebrations at the coming Music Biennial in Venice, I had to say "Unfortunately, I will have no time to write a new piece." But as soon as I had refused, I knew exactly what I wanted to compose, as if I had always secretly harboured the wish to write a vocal chamber work in Russian to be premiered in the Church of San Michele in Isola, where Stravinsky was buried. The audience would be brought in boats pulling a gondola filled with white flowers. I knew the title of the work right away too, as if it were inseparably tied to the idea...I left Messinis with a yes and a no, without telling him about the title or the nature of my project.

As soon as I had returned to Germany, I nevertheless began to look at Borodin's Prince Igor. Igor's second-act aria seemed to hold the essence of the entire opera. The text expresses with picturesque credibility situations, desires, the tragedy of events, the dramatic strife, and especially the strong compulsion of Slavic actions. Strangely, I thought more and more of Stravinsky as the abiguity of the words became clear beneath the surface theme. Stravinsky could have said much about this - or did say it in a veiled form. Russian literature is always multidimensional; yesterday can mean today, today can point to tomorrow, characters and historical actions often have a timeless, symbolic nature. Each interpretation is determined by its present context.

But, in April 1982, in Toronto I happened to see for the first time pictures of Stravinsky's funeral in Santi Giovanni e Paolo from Venice,

of the gondola (Liszt's piano piece!) with the wreaths of flowers, gliding past the Ponte del Cavallo and Rio dei Medicanti, of the procession of mourners in boats that crossed the lagoon to San Michele! Then I knew that there is no real difference between presentiment and reconstruction, between homage and idea. Natural intuition had made its plan for me. I had to write this piece.

- M.K.
August, 1982

Text: from Alexander Borodin's Prince Igor.
Igor's aria, Act II

My pain-filled heart vainly seeks peace.
My tired eyes find no sleep.
Things past rise up in my memory,
The distant joy of freedom:
Still the heavenly sign stands before me.

Clearly I see the deception of fame,
The heavens spoke too true,
In heated battle I lost my honour,
I am defeated, I am captured.

Now I often see corpses in the dark night,
They accuse! You sacrificed us.
Disgraced is my fame and my honour;
The distant homeland curses me. Woe!

Only shame and disgrace, what a gruesome fate.
Far better would be death!
Oh, give me back my freedom,
That I may atone for my disgrace and guilt.
I can still save my honour,
Free Russia from the foe.

. . . . . .

I sit here powerless, captured days ago,
And know that the enemy rages in Russia!
He, a wild animal! Russia groans in his
Claws and I am held responsible!

Oh, give me back my freedom,
With my blood I will avenge this shame
And rescue Russia from its foes!

In doubt and pain my heart is tortured.
The night brings no sleep, no relief.
Things past rise up in my memory,
And call me to action. How shall I
  rescue my homeland?

Ah, woe is me, nowhere a way out.
Only death remains.

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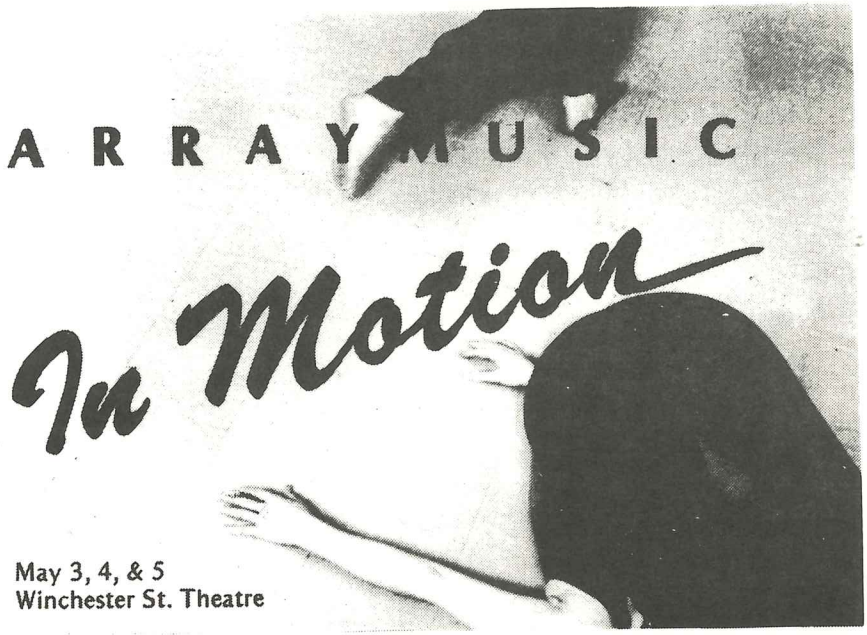


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## BORIS CARMELI

One of the truly outstanding performers in the international music world today, Boris Carmeli began his career with music studies in Milan and Rome. He was discovered by the late great Maestro Tullio Serafin who first brought him to La Scala. With an enormous repertoire of over seventy operas sung in seven languages, Mr. Carmeli's credits are distinguished and comprehensive. He appears regularly in the major opera houses of Europe including La Scala, Vienna, Rome, Florence, Paris, Berlin, Munich, Hamburg, Madrid and at the festivals of Salzburg, Berlin, Holland and Besançon. He has performed with virtually all of the foremost conductors of our day including Stravinsky, Giulini, Karajan, Kubelik, Maazel, Barbirolli, Ansermet, Dorati, and Prêtre.

Boris Carmeli frequently appears on Italian Television and has starred in many operatic pictures such as Puccini's Turandot with Birgit Nilsson and La Scala in Milan. He has sung the European premiere of Penderecki's Paradise Lost at La Scala under the direction of the composer.

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Program notes (except biographies)
by Mauricio Kagel
translated by Alexa Petrenko
edited by Kathleen Hodgson

Stephen Wingfield, stage manager

NEW MUSIC CONCERTS gratefully acknowledges the work of Dr. Elmer Iseler, as well as Dr. Helmut Liede and Doina Popescu of the Goethe Institute, whose contributions to this concert have been significant.

## THE ELMER ISELER SINGERS

Remarkably expressive phrasing and luxurious tone are characteristic attributes of the Elmer Iseler Singers. Dr. Iseler and his choir have made many appearances in Toronto and the surrounding area and have toured both Eastern and Western Canada. As the professional core of the Toronto Mendelssohn Choir, they captivated audiences at festivals in Edinburgh, England and Belgium.

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Theodore Ross
Kenneth Webster
Edward Weans

### Bass

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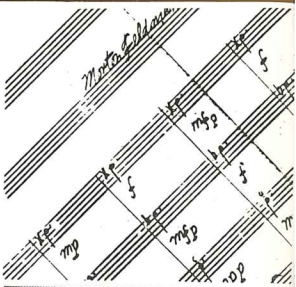
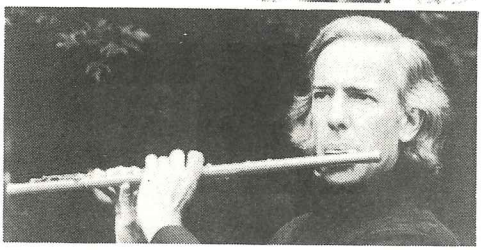
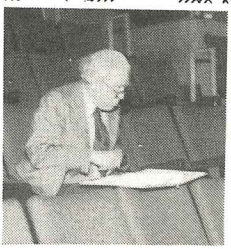
Gordon Burnett
Timothy Cadan
David King
Nelson Lohnes
Alexander Rozniowski

Elmer Iseler, conductor
Lydia Adams, accompanist
Jessie Iseler, manager

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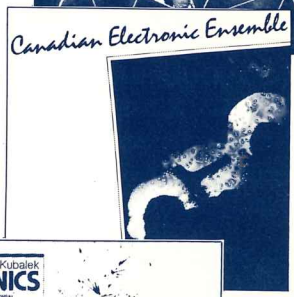


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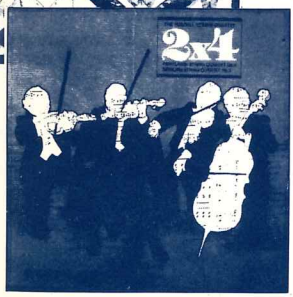

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